

BE  
INSPIRED

MUSIC DIRECTOR  
LAN SHUI



SINGAPORE  
SYMPHONY  
ORCHESTRA

*Siemens Classics*



# ELGAR ANNIVERSARY: REMEMBRANCE OF THINGS PAST

SPONSORED BY

**SIEMENS**

Sat, 29 Sep 07  
**Esplanade Concert Hall**  
PERFORMING HOME OF THE SSO

PATRON SPONSORS

**Singapore  
Totalisator  
Board**



A STANDING OVATION TO OUR CORPORATE PARTNERS

Official Airline



Official Hotel



Official Radio Station



Official Postage Sponsor



Media Partner



Partners



CRISTAL CARITAS TRUST

GKG INVESTMENT  
HOLDINGS PTE LTD

LEE FOUNDATION

PHILIPS

SIEMENS



**The Morning Show on Symphony 92.4FM (Mon-Fri, 7am to 10am)**  
Wake up to the best of the classics every weekday on The Morning Show on Symphony 92.4FM.  
Get the latest news and traffic information on the go, with classical music trivia and interesting tidbits to get your day off to a great start.  
Plus, catch exclusive interviews with renowned classical artists, and win tickets to SSO concerts and other arts events in Singapore.  
For more information, visit [www.symphonysg](http://www.symphonysg).

Supported by various corporate sponsors and individual donors, the Singapore Symphony Orchestra is a not-for-profit company limited by guarantee and registered under the Charities Order.

SINGAPORE SYMPHONY ORCHESTRA  
11 Empress Place, Victoria Concert Hall, Ground Floor, Singapore 179558  
Company registration no.: 197801125M

Phone +65 6338 1230 (main) Fax +65 6336 6382 (main)  
E-mail [ssonet@singnet.com.sg](mailto:ssonet@singnet.com.sg) Website [www.sso.org.sg](http://www.sso.org.sg)

## MESSAGE FROM SIEMENS



Music is one of the few things that bridges cultures and brings people together. And this year, Siemens is happy to bring everyone together for one night, for the Siemens Classics.

The sponsorship of the Arts has a long tradition at Siemens. For Siemens, supporting arts and culture is about preserving the old and embracing the new. As a company, Siemens also believes in keeping our tradition of innovation alive, which also gives us the capacity to create something new.

As we celebrate yet another year of our successful collaboration with SSO, we present to you Siemens Classics – Remembrance of Things Past. The music of the greatest romantic composers remains eternal and well-loved, despite the passage of time and the ever-changing landscapes, people and mentalities.

SSO's performance has never failed to enchant and captivate. Please sit back, enjoy and have a pleasant evening.

A handwritten signature in black ink that reads "Hans-Dieter Bott". The signature is written in a cursive style.

**Hans-Dieter Bott**  
Country Manager  
Siemens Singapore

# Butterfly Lovers CD Ad

Sat, 29 Sep 07

# SIEMENS CLASSICS – ELGAR ANNIVERSARY: REMEMBRANCE OF THINGS PAST

**Lan Shui** *conductor*  
**Wang Jian** *cello*

---

**FRANZ JOSEPH HAYDN**  
Symphony No. 100 in G major 'Military' <sup>22'00</sup>

**EDWARD ELGAR**  
Cello Concerto in E minor, Op. 85 <sup>29'00</sup>

Intermission <sup>20'00</sup>  
*Wang Jian will autograph CDs at the stall foyer*

**ANTONÍN DVOŘÁK**  
Symphony No. 8 in G major, Op. 88 <sup>37'00</sup>

---

*All timings indicated are approximate*

SSO Col Pix

# SINGAPORE SYMPHONY ORCHESTRA



A premier Asian orchestra gaining recognition around the world, the Singapore Symphony Orchestra (SSO) aims to enrich the local cultural scene, serving as a bridge between the musical traditions of Asia and the West, and providing artistic inspiration, entertainment and education.

A full-time professional orchestra with 96 members, the SSO now makes its performing home at the Esplanade Concert Hall, and also performs regularly at the Victoria Concert Hall and at other venues. Performing over 50 symphonic programmes a year, its versatile repertoire spans the all-time favourites and orchestral masterpieces to exciting cutting-edge premieres. In support of Singaporean talent, local musicians and composers feature prominently in the concert season. Since its inception in 1979, the SSO has toured America, China, Czech Republic, Germany, Greece, Hong Kong, Hungary, Italy, Japan, France, Spain, Turkey and the United Kingdom.

Since Maestro Lan Shui assumed the position of Music Director in 1997, he has raised the Orchestra's profile and level of excellence, and is committed to the performance of new Asian compositions. Choo Hoey, who was Music Director from 1979 to 1996, is credited for developing the Orchestra with his diverse programming.

Among the SSO's recordings under BIS are a number of CDs which have earned international acclaim, including a recently released *Seascapes* CD, and the first-ever complete symphony cycle of Tchernin. The SSO has also recorded the music of Chen Yi, Zhou Long, Bright Sheng and Richard Yardumian, collaborating with such great artists as Evelyn Glennie, Cho-Liang Lin, Gil Shaham, Noriko Ogawa, Christian Lindberg and Martin Fröst.

Highlights of the 07/08 season include appearances with conductors Claus Peter Flor and Gennady Rozhdestvensky, pianists Andreas Haefliger, Stephen Hough, Jean-Yves Thibaudet, violinists Sarah Chang, Leila Josefowicz, Daniel Hope and soprano Soile Isokoski.

*"Today it unquestionably ranks among the world's best...  
A world-class orchestra that can switch between such  
radically divergent styles with virtuosic ease."*

**American Record Guide  
March/April 2007**

## LAN SHUI

*conductor*

6

Lan Shui joined the Singapore Symphony Orchestra as Music Director in 1997. Under his direction, the Orchestra started recording under the international label BIS, and he has led the Orchestra on several successful tours. In support of Asian-influenced works, Lan Shui is passionate about premiering and commissioning works by Asian and Singaporean composers.



Other than the SSO, his recent engagements with other orchestras include performances with the Frankfurt Radio Symphony, Stuttgart Radio Symphony, Bamberg Symphony, Frankfurt Museumsorchester, Deutsche Symphony (Berlin), Komische Opera Orchestra, Saarbruecken Radio Symphony, Danish Radio Symphony, Royal Danish Orchestra, Odense Symphony, National Orchestra of Loire (France), Bern Symphony and Staatsphilharmonie Rheinland (Ludwigshafen), amongst others. He is also the Principal Guest Conductor of the Aalborg Symphony in Denmark. He assumes the position of Chief Conductor of the Copenhagen Philharmonic starting from the 07/08 season.

Lan Shui has conducted many orchestras including the Baltimore Symphony, Berlin Symphony, Calgary Philharmonic, Detroit Symphony, Gothenburg Symphony, Houston Symphony, Los Angeles Philharmonic, Malmö Symphony, Minnesota Orchestra, Munich Chamber Orchestra and Tampere Philharmonic. He has performed at festivals including Tanglewood, Aspen, Bravo! Vail Valley, Round Top, Eastern Music, National Orchestra Institute and Casals Festivals.

Born in China, Lan Shui made his professional conducting debut with the Central Philharmonic Orchestra in Beijing in 1986 and was later appointed Conductor of the Beijing Symphony. In 1990 he conducted the Los Angeles Philharmonic's Summer Festival, where he came to the attention of David Zinman who invited him to the Baltimore Symphony Orchestra as Conducting Affiliate in 1992.

From 1994 to 1997, he was Associate Conductor to Neeme Järvi at the Detroit Symphony. In the same period he assisted Kurt Masur at the New York Philharmonic and conducted the Cleveland Orchestra in Paris as part of Boulez's young conductors' project.

Lan Shui currently records on the BIS label. Recordings with the Malmö Symphony include the music of Arnold, Hindemith and Fernström. Notable releases with the Singapore Symphony include the first-ever complete symphonies of Tchaikovsky. Lan Shui is the recipient of several international awards, amongst them awards from the Beijing Arts Festival, New York Tchaikovsky Society, 37th Besançon Conductors Competition in France and Boston University Distinguished Alumni Award.

## WANG JIAN

*cello*

Wang Jian began to study the cello with his father when he was four. While a student at the Shanghai Conservatoire, he was featured in the celebrated documentary film *From Mao to Mozart: Isaac Stern in China*. Stern's encouragement and support paved the way for him to go to the United States and in 1985 he entered the Yale School of Music under a special programme where he studied with the renowned cellist Aldo Parisot.



During the 2006/7 season Wang will be undertaking a tour of the Far East with the BBC Symphony Orchestra and their music director Jiri Belohlavek. He will also perform with the Florence Maggio Musicale (with Gustavo Dudamel), City of London Sinfonia (with Richard Hickox) and the Osaka Philharmonic Orchestra. In April and May 2007 he will collaborate with Gil Shaham and others in a series of chamber concerts in the U.S. including two performances at Carnegie Hall in New York. Last season Wang's performances included the NHK Symphony (Ashkenazy), Detroit Symphony (Neeme Järvi), Danish National Symphony (Lazarev), Boston Symphony (Frühbeck de Burgos) and the Orchestre Philharmonique de Radio France with Chung.

Wang Jian's first professional engagement was in 1986, at New York's Carnegie Hall. Since then he has embarked on an international career; early highlights including concerts with the Mahler Youth Orchestra (Claudio Abbado) and with the Royal Concertgebouw Orchestra (Riccardo Chailly) in Amsterdam and on tour in China. He has also performed with many of the world's leading orchestras including the Philadelphia, Cleveland, Detroit and Chicago Symphonies; Hong Kong Philharmonic, Zurich Tonhalle, Stockholm Philharmonic, Santa Cecilia, Hallé, Scottish Chamber, Mahler Chamber and the National Orchestra of France. These concerts have been with many of the greatest conductors, such as Dutoit, Krivine, Sawallisch, Bergland, Eschenbach, Dausgaard, Hickox, Wigglesworth and Harding.

Wang has also performed at many festivals throughout the world, as both soloist and chamber musician. These have included Verbier in Switzerland, Miyazaki in Japan, Aldeburgh in the UK and Tanglewood and Mostly Mozart in the USA.

Wang Jian has an exclusive contract with DGG, the *Bach Cello Suites* and a *Baroque Album* with the Camerata Salzburg being his most recent releases. He has also recorded the Brahms *Double Concerto* with the Berlin Philharmonic Orchestra, Claudio Abbado and Gil Shaham; the Haydn *Concerti* with the Gulbenkian Orchestra under Muhai Tang, Messiaen's *Quartet for the End of Time* (with Chung, Shaham and Meyer) and Brahms, Mozart and Schumann chamber music with Pires and Dumay. His instrument is graciously loaned to him by the family of the late Mr Sau-Wing Lam.



# Tour Ad

# SINGAPORE SYMPHONY ORCHESTRA

9

<b>MUSIC DIRECTOR</b>	Lan Shui
<b>RESIDENT CONDUCTOR / MUSIC DIRECTOR of SINGAPORE SYMPHONY CHORUS</b>	Lim Yau
<b>CONDUCTOR EMERITUS</b>	Choo Hoey
<b>PRINCIPAL GUEST CONDUCTOR</b>	Okko Kamu

<b>FIRST VIOLIN LEADER</b> Alexander Souptel	<b>VIOLA PRINCIPAL</b> Zhang Manchin	<b>FLUTE PRINCIPAL</b> Jin Ta	<b>BASSOON PRINCIPAL</b> Zhang Jin Min	<b>TROMBONE PRINCIPAL</b> Allen Meek
<b>CO-LEADER</b> Lynnette Seah	<b>ASSOCIATE PRINCIPAL</b> Guan Qi	<b>ASSOCIATE PRINCIPAL</b> Evgueni Brokmiller	<b>ASSOCIATE PRINCIPAL</b> Liu Chang	<b>ASSOCIATE PRINCIPAL</b> Fredri Sonderegger
<b>ASSISTANT LEADER</b> Kong Zhao Hui†	<b>FIXED CHAIR</b> Luo Biao	Roberto Alvarez Lee Kee Hoi	Masami Murai* Zhao Ying Xue	<b>BASS TROMBONE ASSISTANT PRINCIPAL</b> Shannon Pittaway
<b>FIXED CHAIR</b> Chan Yoong Han	Chen Ge Jiri Heger Marietta Ku Liu Hao Yu Shui Bing Tan Wee Hsin** Irina Tarasova Tong Yi Ping Yang Shi Li Zhou Yi*	<b>PICCOLO ASSISTANT PRINCIPAL</b> Roberto Alvarez	<b>CONTRA BASSOON</b> Masami Murai*	<b>TUBA PRINCIPAL</b> Jason Doherty*
Chen Da Wei† Duan Yu Ling Foo Say Ming Gu Wen Li Jin Li Cindy Lee Lim Shue Churn Seow Jin Chong Sui Jing Jing Karen Tan William Tan Wei Zhe	<b>CELLO PRINCIPAL</b> Nella Hunkins	<b>OBOE PRINCIPAL</b> Rachel Walker	<b>HORN PRINCIPAL</b> Han Chang Chou Gerd Seifert*	<b>TIMPANI PRINCIPAL</b> Jonathan Fox
<b>SECOND VIOLIN PRINCIPAL</b> Zhang Zhen Shan	<b>ASSOCIATE PRINCIPAL</b> Yu Jing	<b>ASSOCIATE PRINCIPAL</b> Pan Yun	<b>ASSOCIATE PRINCIPAL</b> Gao Jian Jamie Hersch Marc-Antoine Robillard	<b>GRZEGORZ MARKIEWICZ</b>
<b>ASSOCIATE PRINCIPAL</b> Michael Loh	<b>FIXED CHAIR</b> Benjamin Birtle	<b>COR ANGLAIS ASSOCIATE PRINCIPAL</b> Elaine Yeo	Hoang Van Hoc** Wang Min	<b>PERCUSSION PRINCIPAL</b> Jonathan Fox
<b>FIXED CHAIR</b> Hai-won Kwok	Chan Wei Shing† Ding Xiao Feng Guo Hao Li Cheng Song Woon Teng Wang Yan Zhao Yu Er Zhou Mi*	<b>CLARINET PRINCIPAL</b> Ma Yue	<b>TRUMPET PRINCIPAL</b> Laurence Gargan	Mark De Souza Lim Meng Keh Grzegorz Markiewicz
Nikolai Koval† Priscilla Neo Andrea Oey* Margit Saur† Shao Tao Tao Edward Tan* Wu Man Yun† Yeow Teow Meng Yin Shu Zhan† Zhang Si Jing*	<b>DOUBLE BASS PRINCIPAL</b> Guennadi Mouzyka	<b>ASSOCIATE PRINCIPAL</b> Gabor Varga**	<b>ASSOCIATE PRINCIPAL</b> David Smith	<b>HARP PRINCIPAL</b> Gulnara Mashurova
	<b>ASSOCIATE PRINCIPAL</b> Yang Zheng Yi	Dai Le* Liu Yoko Tang Xiao Ping	Ikebe Jun Yap Thien Soo	
	<b>FIXED CHAIR</b> Karen Yeo	<b>BASS CLARINET ASSISTANT PRINCIPAL</b> Tang Xiao Ping		
	Olga Alexandrova Ma Li Ming Jacek Mirucki Wang Xu Xu Li			

Musicians (listed alphabetically by family name) rotate their seats on a per programme basis

\* Musician(s) on temporary contract

\*\* SSO Musician on leave

† With deep appreciation to Mr & Mrs Rin Kei Mei for their generous loan of string instruments from the Rin Collection

## MUSICIANS' CHAIR

To continue to be one of the most outstanding orchestras in the region, the Singapore Symphony Orchestra needs to recruit and maintain its pool of talented musicians. We would like to thank the following corporations for supporting our Musicians' Chair Programme:

SINGAPORE PETROLEUM  
COMPANY LIMITED  
Musician's Seat



## CORPORATE SEATS

### **\$20,000 and above**

Japanese Chamber of Commerce & Industry, Singapore  
Petrochemical Corporation of Singapore (Pte) Ltd

### **\$10,000 and above**

BD  
Hong Leong Foundation  
Lippo Limited  
Prima Limited

### **\$5,000 and above**

DyStar Singapore Pte Ltd

*Allow your corporation to play an active role in the life of the Orchestra by supporting the Corporate Seat Scheme.*

*For more details, please contact the Development & Sponsorship Team at **68370998** or **freddie@sso.org.sg***

# DONATIONS RECEIVED FROM JAN – JUN 2007 (\$1,000 AND ABOVE)

## **\$100,000 and above**

Singapore Totalisator Board  
Singapore Petroleum Company Limited  
Lee Foundation, Singapore  
Singapore Press Holdings Ltd

## **\$50,000 and above**

Conrad Centennial Singapore  
Swarovski Singapore Trading Pte Ltd  
NatSteel Ltd  
Bally Singapore Pte Ltd  
Cristal Caritas Trust  
Christopher Ho  
Olivia Lum Ooi Lin

## **\$20,000 and above**

Singapore Airlines Ltd  
Asia Pacific Breweries Ltd  
FJ Benjamin (Singapore) Pte Ltd  
Allan Yap  
Interlocal Exim Pte Ltd  
Oversea-Chinese Banking Corporation Ltd  
PSA Corporation Limited  
Sincere Watch Ltd

## **\$10,000 and above**

Lim Bee Tin  
Julie Lo Lai Wan  
BNP Paribas  
Boeing International Corporation  
Citibank N.A.  
Far East Organization Centre Pte Ltd  
Keppel Corporation Ltd  
LGT Bank In Liechtenstein (Singapore) Ltd  
NTUC Income Insurance Cooperative Limited  
STT Communications Ltd  
The Shaw Foundation Pte  
United Overseas Bank Ltd  
Wing Tai Holdings Ltd

## **\$5,000 and above**

David Philbrick Conner  
Ong Eng Keang  
Wee Joo Yeow  
Allen & Gledhill  
Arthur Lee King Chi  
Bernard Cheong Wei Kok  
Capitaland Retail Management Pte Ltd  
Chiu Teng Enterprises Pte Ltd  
Dystar Singapore Pte Ltd  
Goh Yew Lin  
Hong Leong Holdings Ltd  
Larry Jewelry (S) Pte Ltd  
Linda Irawaty Lim  
NTUC Fairprice Co-Operative Ltd  
Raiffeisen Zentralbank Oesterreich AG  
Singapore Pools (Pte) Ltd  
Tan Kwang Hwee  
WBL Corporation Ltd  
Wong Ai Ai Nee Tang  
Yong Ying-I

## **\$1,000 and above**

Lee Kim Poo  
AR Capital Pte Ltd  
Chang Ming Sing  
Lawrence Basapa  
Chang Tou Choong

Caroline Low Bee Leng  
Chang Tou Liang  
Choo Eng Chuan  
Donna Meyer  
Janet Liok  
Phan Swee Kim  
QAF Limited  
Robert Dale Whitehead  
Simon Yeo Seng Chong  
Tan Ser Kiat  
United Caoutchouc Trading Co Pte Ltd  
Unicorn International Pte Ltd  
Ronald P Stride  
Alexander Sieber  
Andreas Ruschkowski  
Annie Yap  
Belinda Koh Yuh Ling  
Brian Gambrell  
Cemex Asia Pte Ltd  
Chan Wai Leong  
Chang Ming Chun  
Chiang Yu Lan  
Christopher J Fussner  
Club 392 Pte Ltd  
Comfortdelgro Corporation Limited  
Ding Yew Teik  
Doris Sohmen Pao  
Edmund N S Tie  
Evelyn Chua Kin Neo  
Flair Investments Pte Ltd  
Frances Cheang Chin Neo  
Frank Messer  
Geir Eik  
Gerrit Klaus Gunther Kruger  
Gretchen Liu  
Hour Glass Ltd  
International Answering Service Pte Ltd  
Jean Marie Foulley  
Joseph Grimberg  
Juergen Kremb  
Kang Tze Yong  
Lloyd Holdings Pte Ltd  
Loh Pong Tuan  
Mavis Lim Geck Chin  
Nancy Evans Miller  
Nicholas A Roos  
Nokia Pte Ltd  
Odile Benjamin  
One Seven Pte Ltd  
Pauline Ang Hooi Yeong  
Pontiac Land Pte Ltd  
Robert Khan & Co Pte Ltd  
Robert Sinclair  
Sam Schwartz  
Samas Management Consultants Pte Ltd  
Seah Quee Choo  
Shi Ka Yee  
Steven Terrell Clontz  
Sun Tony Ho  
Tan Hsiao Wei  
Teresa Woo  
Thean Lip Ping  
Thomas Lukens  
Tommy Koh  
Vertu Pte Ltd  
Wee Kim Choo  
Willi Hess  
William H Hernstadt

# FRANZ JOSEPH HAYDN (1732-1809)

12

## **Symphony No. 100 in G major 'Military'** <sup>2200</sup>

Adagio - Allegro

Allegretto

Menuet

Finale (Presto)

There is a tomb in the cloisters of Westminster Abbey commemorating a little-known German violinist who was born in Bonn in 1745. The burial of an apparently unremarkable foreigner in one of London's most important churches may seem inappropriate, but a single sentence inscribed on the tomb explains all, "He brought Haydn to London in 1791 and 1794". That achievement alone appears to have earned Johann Peter Salomon a place among the tombs of London's most eminent citizens.

Salomon was by no means the first to attempt to lure Haydn – then the greatest living composer – to London, and the key to his success, when so many others had failed, was money. He set off from London (where he had settled in 1781) to Haydn's house in Vienna with a contract worth £1200 – £300 for a new opera, £300 for six symphonies (and a further £200 for their copyright), £200 for some 20 smaller pieces and a guarantee of £200 from a benefit concert – and, as a token of his good faith, lodged an advance of £500 with Fries and Company, Haydn's Viennese bankers. To put that all in perspective, according to figures published by the British Treasury, the purchasing power of £1200 in 1791 was the equivalent of almost £110,000 (\$337,000) today. Who could resist? Haydn clearly couldn't, and was soon *en route* for England, arriving, after an exceptionally rough sea crossing from Calais, on 1 January 1791.

In London, Haydn was surprised by audiences' ill-manners. They invariably arrived late after a heavy dinner, talked loudly and sent out for more food during the performance. He commented that many "took a comfortable seat in the concert room and were so gripped by the magic of the music that they promptly fell asleep."

For his second visit to London (in 1794), Haydn was better prepared. Salomon had commissioned six further symphonies and with these Haydn tackled the problem of noisy audiences head-on. With the *Symphony No. 100*, first performed in the Hanover Square Rooms on 31 March 1794, he adopted the tactic of appealing to the military backgrounds of many in the audience. But first he lulled everyone into a false sense of complacency with the first movement's tranquil and sober introduction. Typical of serious music of the time one can almost see the menfolk settling down for a comfortable 20 minutes' doze while they digested their hearty dinners. But then high woodwinds introduce a playful theme which soon bursts out from the full orchestra reinforced by hard drum-beats. It's not easy to sleep with so much action and noise going on (try it and see), but to jerk any who do into wakefulness Haydn suddenly brings the music to a violent end and then sets off in an entirely different key.

Born 31 March or 1 April 1732, Rohrau, lower Austria, died 31 May 1809, Vienna.

Served as a musician in the court of the Esterházy family for over three decades.

Known as the "Father of the Symphony" after his development of the genre between his first symphony, dated 25 November 1759 and his 104th dated 4 May 1795.

The second movement began life sometime in the late 1780s as a piece for mechanical organ, and is certainly innocuous enough until Haydn suddenly attacks the audience with crashing cymbals and drums, not to mention the piercing tinkle of a triangle. These percussive outbursts appear sporadically until Haydn pulls his biggest shock yet. Without warning, a trumpet sounds off a coarse military-style summons, drums roll, and all those well-fed London gentlemen with an army training would have been quickly shocked into sobriety.

The subsequent movements provide no further room for relaxation. The third movement is a brisk Minuet during the Trio section of which militaristic trumpets again put in a surprising appearance, while the fourth movement is a frantic chase, full of violent dynamic contrasts and abrupt pauses during which, had there been such things in 1794 London, warbling handphones would have been quickly exposed much to the embarrassment of their owners.

*Marc Rochester*

SUGGESTED  
RECORDINGS

**Orchestra of St Luke's/  
Charles Mackerras**  
Telarc CD-80282

**Orchestra of the 18th Century/  
Frans Brüggen**  
Philips 468 927-2

**Capella Istropolitana/  
Barry Wordsworth**  
Naxos 8.550139

# EDWARD ELGAR (1857-1934)

14

## **Cello Concerto in E minor, Op. 85** <sup>29'00</sup>

**Adagio - Moderato -**

**Lento - Allegro molto**

**Adagio -**

**Allegro, ma non troppo**

The cataclysmic events of the First World War seemed to shock Elgar into compositional silence; as he wrote to Sir Sidney Colvin (the Keeper of Prints and Drawings at the British Museum), "I cannot do any real work with the awful shadow over us." In March 1918, eight months before the end of the War, Elgar underwent surgery to remove his tonsils, and it was whilst recuperating in a London nursing-home that the seeds of the *Cello Concerto* were born. As his daughter recalled, "There was not anything like the sedatives we have now, but nevertheless, he woke up one morning and asked for pencil and paper and wrote down the opening theme of the *Cello Concerto*." To continue his recuperation, Elgar and his wife Alice left London for the tranquillity of a small cottage in Sussex, on England's south coast, and, surrounded by peace and beauty, Elgar began to compose again.

**Born Broadway near Worcester in England 2 June 1857, died Worcester 23 February 1934.**

**First native English composer to establish a truly international reputation for over 200 years.**

**Best known outside England for his orchestral scores, which include two symphonies, the so-called "Enigma" Variations and concertos for violin and cello.**

In that Sussex cottage Elgar produced a number of chamber works for an ensemble which included the cellist Felix Salmond, who travelled from his home in London to Sussex to see how these new pieces were progressing, and it was on one of his visits that Elgar showed him the sketches he had drawn up for the *Cello Concerto*. In July 1918 Elgar told Colvin, "I have nearly completed a Concerto for Violoncello: a real large work and I think good and live." With advice from Salmond, who was to be the soloist at the work's premiere, Elgar completed it the following year and dedicated it to Sir Sidney and Lady Colvin with the inscription, "Your friendship is such a real and precious thing that I should like to leave some record of it."

The premiere took place in the Queen's Hall, London on 27 October 1919. The hall was virtually empty – largely due to the inaccessible music performed in the rest of the concert – while Eric Coates, who conducted everything except the *Concerto* (which Elgar conducted), poached nearly all the rehearsal time, with the result that the London Symphony Orchestra was dolefully under-prepared. Nevertheless the critics recognised the work's inherent quality – one writing that it was "a fine spirit's lifelong wistful brooding upon the loveliness of earth" – and within weeks it was being hailed as one of the greatest of all concertos for the instruments.

But then tragedy struck. On 7 April 1920 Alice died, and although Elgar lived on for a further 14 years, he effectively abandoned composing; the *Cello Concerto* stands as his last significant completed work.

Elgar groups the *Concerto's* four movements into pairs, the first movement opening with an impassioned solo cello recitative answered by the clarinet. The main theme is a gracefully swaying melody introduced by unison strings before the cello takes it over and, after passing up into the instrument's very highest register, allows the orchestra to build the music up to its first great climax. The cello calms things down and the woodwind give out the second main theme, which gradually lightens the mood. The second movement is full of the spirit of the Sussex countryside. The opening cello recitative, with its shivering bowing and pizzicatos, turns into an airy melody which has been described as having "all the freedom of birds in flight" and is passed phrase at a time from the cello to the orchestra.

The third movement is an emotionally-charged melody from the cello with rich orchestral accompaniment. The orchestra then abruptly changes the mood for the fourth movement, which begins briskly enough, but is quickly slowed down by the cello. Eventually the cello agrees to lead the orchestra in a lively dance but before long a sense of tragedy impinges and, at last, the cello reverts to its opening recitative, after which the orchestra rapidly leads the *Concerto* to its brisk but deeply sad conclusion.

Marc Rochester

SUGGESTED  
RECORDINGS

**Jacqueline du Prél**  
**London Symphony Orchestra/  
John Barbirolli**  
EMI 556219-2

**Stephen Isserlis/  
London Symphony Orchestra/  
Richard Hickox**  
Virgin 561490-2

**Daniel Müller-Schott/  
Oslo Philharmonic Orchestra/  
André Previn**  
Orfeo C621061A

**Maria Kliegell/  
Royal Philharmonic Orchestra/  
Michael Halász**  
Naxos 8.550503



# ANTONÍN DVOŘÁK (1841-1904)

16

## Symphony No. 8 in G major, Op. 88 <sup>37'00</sup>

Allegro con brio

Adagio

Allegretto grazioso

Allegro ma non troppo

Haydn was lured to London in 1791 by the guarantee of the equivalent (in today's terms) of £110,000. Almost a century later, Dvořák had been promised a total of £221 (the equivalent of £15,400 or S\$47,400 at today's rate of exchange), but for doing rather less; he had been commissioned to write just one work – a cantata – and to conduct a single concert. However, Dvořák obviously appreciated the value of a loss-leader, for his appearance in London in March 1884 led to further commissions and invitations, and he left with promises of at least four times that amount for his next visit. More than that, he had been approached by an English publisher, Novello, who was anxious to sign up Dvořák and pay him handsomely for the privilege.

Born 8 September 1841, Nelahozeves, Bohemia (now Czech Republic), died 5 January 1904, Prague.

Son of a poor inn-keeper, served an apprenticeship as a butcher before coming to the notice of Brahms who championed his early works.

Produced 14 operas, nine symphonies, concertos for piano, violin and cello, chamber works, piano pieces and a number of songs.

The problem was that since 1879, Dvořák had been contractually obliged to offer the German publisher Simrock first refusal on all his new works. Songs, dances and short piano pieces were hugely popular and helped make Simrock his fortune. What Simrock didn't like, because the market was small and the production costs high, were symphonies. In one acrimonious letter from Simrock, he told Dvořák he was losing "thousands of marks" on the three symphonies he had already published. Dvořák himself had chosen not to have his first five symphonies published and over payment for the remaining four he fought bitter arguments with Simrock. For the *Ninth* ("From the New World") Simrock paid US\$500, a pittance for what has become arguably the world's best-loved symphony, but unspeakably generous compared with the \$150 (at today's values, a shade under S\$5000) Simrock offered for the *Eighth*. While the financial arguments were going on, however, Novello's offered an incredibly generous £800 (that's worth now over S\$120,000) for the *Symphony* and Dvořák's latest choral work, a *Requiem Mass*, and this the composer accepted. The *Eighth Symphony* was therefore published in London and although not premiered there (its first performance had been in Prague on 2 February 1890), was presented by the composer himself to the London public on 14 April 1890 barely two months after its Prague premiere. Its happy blend of innocence, folk melody, drama and grandeur quickly made it enormously popular amongst British audiences.

Indeed, so much did the British take to it that Dvořák chose to submit it as his Doctoral thesis to the University of Cambridge (which he was awarded in 1891) as well as to the Prague Conservatoire – formerly the Organ School – to which he was appointed Director also in 1891.

17

The first movement starts with a sombre cello melody in a minor key, answered by a happy little flute tune in a major key, before the volume and speed increase and the main theme, a kind of jovial march breaks out.

There is something very like a traditional Czech melody in the second movement and certainly the spirit of the Czech countryside seems to hover over the music; hardly surprising since Dvořák wrote the *Symphony* while he was staying in the beautiful village of Vysok surrounded by rolling hills and richly-scented pine forests. There is even a typically rustic peasant dance in the middle of this tranquil movement.

The gentle dance which starts the third movement is far more refined, while the charming and delightful central section is a particularly fine melody which Dvořák had used in his opera *The Stubborn Lovers*. A more extrovert dance pops up just before the movement gives way to the fourth movement. Dvořák generally wrote music quickly – the entire *Symphony* only took three months complete – and he rarely revised or altered what he had written. However when he came to orchestrate the last movement, he decided to add a trumpet fanfare before the main theme, a typically Czech dance called a “Furiant”.

*Marc Rochester*

SUGGESTED  
RECORDINGS

**London Philharmonic Orchestra/  
Charles Mackerras**  
EMI 565026-2

**London Symphony Orchestra/  
István Kertész**  
Decca 430 046-2

**Vienna Philharmonic/  
Myung-Whun Chung**  
DG 469 064-2

**Scottish National Orchestra/Neeme Järvi**  
Chandos CHAN8666

SIA Ad

92.4FM Ad

## BOARD OF DIRECTORS & STAFF

### **PATRON**

Dr Goh Keng Swee

### **HONORARY CHAIRMAN**

Mr Tan Boon Teik

### **BOARD OF DIRECTORS**

#### **Chairman**

Prof Cham Tao Soon

#### **Deputy Chairman**

Mr Goh Yew Lin

#### **Directors**

Mrs Dorothy Chan  
Dr Chang Tou Liang  
Mr Choo Thiam Siew  
Mr Lee Suan Hiang  
Ms Lim Mei  
Mrs Gretchen Liu  
Mr Mourad Mankarios  
Prof Bernard Tan  
Dr Aline Wong  
Mr Wong Nang Jang  
Ms Yong Ying-I

#### **Secretary**

Mr Chng Kai Jin

### **NOMINATING AND EXECUTIVE COMMITTEE**

#### **Chairman**

Prof Cham Tao Soon

Mr Goh Yew Lin  
Mr Wong Nang Jang  
Ms Yong Ying-I

### **ENDOWMENT FUND COMMITTEE**

#### **Chairman**

Mr Goh Geok Khim

#### **Members**

Ms Jennie Chua  
Mr Anthony Teo  
Mr Wong Nang Jang  
Ms Yong Ying-I

### **ARTISTIC AND MARKETING COMMITTEE**

#### **Chairman**

Mr Goh Yew Lin

Dr Chang Tou Liang  
Ms Marina Tan Harper  
Mr Lan Shui  
Mr Bernard Lanskey  
Ms Lim Mei  
Mr Lim Yau  
Mr Kenneth Tan

### **FINANCE AND HUMAN RESOURCE COMMITTEE**

#### **Chairman**

Ms Yong Ying-I

Mr Choo Thiam Siew  
Mr Warren Fernandez  
Mr Goh Yew Lin  
Mrs Elizabeth Martin

### **DEVELOPMENT COMMITTEE**

#### **Chairman**

Mr Mourad Mankarios

Mrs Odile Benjamin  
Ms Madeleine Lee  
Mrs Gretchen Liu  
Mr Philip Overmyer

### **AUDIENCE DEVELOPMENT & OUTREACH COMMITTEE**

#### **Chairman**

Prof Bernard Tan

Mr Richard Adams  
Mr Chan Tze Law  
Dr Chang Tou Liang  
Dr Eugene Dairianathan  
Mrs Jessie Ho-Tan  
Mr Lee Suan Hiang  
Ms Rebecca Ng  
Dr Aline Wong

### **SSO LADIES' LEAGUE Chairlady**

Mrs Odile Benjamin

Mrs Celeste Basapa  
Mrs Viviana Bernard  
Mrs Selina Conner  
Mrs Rosy Ho  
Mrs Irene Lee  
Mrs Alice Lee-Seah  
Dr Julie Lo  
Mrs Kwan Lui  
Mrs Heike Meyer  
Mrs Nancy Miller  
Mrs Cindy Tay  
Ms Manju Vangal

### **MANAGEMENT**

#### **General Manager**

Mr Chng Kai Jin

#### **Orchestra Manager**

Ms Sharon Son

#### **Senior Orchestra Executive**

Mr Adrian Chiang

#### **Programme Manager**

Ms Kua Li Leng

#### **Programme Executive**

Ms Teo Chew Yen

#### **Librarian**

Mr Lim Yeow Siang

#### **Assistant Librarian**

Mr Chia Jit Min

#### **Audience Development & Outreach Manager**

Ms Jenny Ting

#### **Audience Development & Outreach Executive**

Ms Charlyn Too

#### **Marketing Communications Manager**

Mr Foo Chen Loong

#### **Assistant Manager, Marketing Communications**

Ms Cindy Lim

### **Marketing Communications Executives**

Ms Joanna Chek  
Ms Amy Yuen

### **Senior Development & Sponsorship Manager**

Mr Freddie Low

### **Assistant Managers, Development & Sponsorship**

Mr Anthony Chng  
Mr Wayne Teo

### **Senior Promotions & Membership Executive**

Ms Leng Sher Lyn

### **Finance & Accounts Manager**

Mr Rick Ong

### **Finance & Accounts Executive**

Mr Alan Ong

### **Human Resources & Administration Manager**

Ms Wee Puay Cheng

### **Concert Hall & Facilities Manager**

Mr Collin Tan

### **Officers**

#### **Concert Hall Operations**

Mr Ansari bin Hamid Marican  
Mr Ramayah Elango  
Mr Abiden bin Mohd Said  
Mr Mohamed Zailani bin Mohamed Said  
Mr Abdul Wahab bin Sakir  
Mr Shaun Sankaran

#### **Hall Booking**

Mdm Nyan Chiou Fong

#### **Ticketing**

Ms Rose Chew

#### **Manager, ABRSM Office**

Ms Hay Su-San

#### **Assistant Examinations Manager**

Ms Patricia Yee